



Despite the theatrial calm which usually characterizes the week preceding Easter, Washington enjoyed a premier production which presented some points of exceptional interest. Mr. Herbert Kelcey and Miss Effie Shannon have been partners for many seasons. Their professional union has far outlasted the ordinary term of such relationships. One by one many celebrated duos have become but recollections. Players who were regarded as inseparable have decided to cast their lots apart, both in the legitimate and in the vaudeville fields. The time when Robson and Crane were mentioned always in the same breath is not beyond easy recollection, and since then many teams of less importance, but perhaps equal notoriety, have gone to the fore and been dissolved. Weber and Fields are conspicuous examples of the slightness of professional ties. Once close associates and warm friends, they are now avowed business rivals. Donnelly and Girard have gone their respective ways. Hallen and Hart are but a hazy recollection. The Holland Brothers, who were once inseparable in the legitimate drama as the Rogers Brothers have been in musical farce, are mentioned now with a sense of bereavement. Even the Rogers Brothers seem this season to be threatened with separation, owing to the illness of one of these popular players. But Kelcey and Shannon in the legitimate field, like McIntyre and Heath in the domain of broad farce, have remained staunchly together.

Whether "The Lightning Conductor" will prove the success which so many well-wishers feel that Kelcey and Shannon deserve is not a safe topic for prediction. Its production comes at a time when the season lags, and there will be so much opportunity for readjustment in the cast and in the structure of the piece itself that it can at the beginning of next season come before the public practically as a new proposition. It has the advantage of dealing with motoring, a topic that is strongly in vogue at present. There is an abundance of crisp conversation, and both players are highly agreeable figures in refined comedy. The manifestation of public interest in the piece was all that could be expected during a week in which the average manager figures his returns normally at zero.

Another of the old-time teams was called to mind by the appearance in this city of Harrigan in "Old Lavender." Harrigan and Hart were among the darlings of other days. A seat at one of their performances was something to be schemed for far in advance. Mr. Harrigan retains those indefinable touches which lift the player into true artistic dignity. His homely picture of fortune amid poverty and distress carries with it a strong appeal. It is a picture which Mr. Harrigan draws with exquisite finish.

"The Little Gray Lady" paid an extended visit, and properly enough, as this may be considered her home city. Washington has been heard from quite abundantly this season, Mr. Channing Pollock being represented not only by "The Little Gray Lady" but by "The Pit," Mr. Wilton Lackaye, formerly a Washington man, appearing in the latter play. Charles B. Hanford will not appear here this season. Washington's enthusiasm for Shakespeare has not been strongly manifested, Ben Greet and the Southern-Marlowe combination received moderately warm welcomes. Louis James and Robert Mantell, both superb representatives respectively of the old and the new schools of classic interpretation, were practically ignored. Whether these facts have anything to do with Mr. Hanford's non-appearance here is not known. But the good reports which his manager, Mr. Lawrence Walker, brings of his season in the west indicate very little reason for his abandoning the certain and extraordinary success which he enjoys there for engagements whose metropolitan distinction scarcely compensates for the problematical aspect the treasurer's reports are liable to present. Mr. Hanford is a composite type presenting marked characteristics both of the traditional and the modern styles of Shakespearean interpretations. He is robust, even lusty, in his manner of declamation, and yet he presents his characters with close and masterly discernment. His capability for broad effect does not minimize his perception of nice details. While Mr. Hanford is not one of the Washingtonians who professionally frequent Washington the extent that might be desired, his success abroad makes him a figure of local consequence.

Despite the lateness of the season, two new productions are to claim attention. Both are in the field of comedy, for nothing has occurred to discourage the impressions of the managers that the public still seeks an excuse to laugh. But they are comedies so far as can be judged from the preliminary reports, of the more literary sort, both the "Optimist" and "Money Talks" dealing with character studies rather than with physical absurd situations. Good wishes will go with both of them, for Washington, despite the numerous first nights it has witnessed this season, is far from being able to record a reasonable number of great successes. The mathematics of chance would seem to accord both comedies greater than the ordinary share of favorable prospects. A big success is due—overdue.

PHILANDER JOHNSON.

ODETTE TYLER'S SEASON.—Miss Odette Tyler arrived in Washington last Thursday, and will open her season on Tuesday evening, May 1. Her first offering to the Washington public will be the scintillating comedy entitled "Lady Huntworth's Experiment." Miss Tyler is well adapted for the comedy roles in this brilliant play and is also thoroughly well equipped for the emotional scenes in which she will take the center of the stage. In the cast are Wilson Melrose, Blanche Stoddard, Fuller Melish, Inez Plummer, Guy Coombs,

Ann Butterfield, Robert S. Taber, Mrs. West, Harold E. Salter, Immogene Fairchild, William Burgoyne and Julie Lee. The initial production, as well as those to follow it from week to week, will be elaborately staged under the direction of Mr. Priestly Morrison.

OLD-TIME ASSOCIATES.—At the time of the production of Mrs. Burnett's "Little Lord Fauntleroy" the Earl was J. H. Gilmore and the little lord was "Wallie" Edinger. "Wallie" has grown to Wallace and is generally regarded as one of the most talented of the younger leading men. Strange as it may appear, the first time that these two actors have been together since the Fauntleroy days is at the present time, when they are both playing leading business in Sydney Rosenfeld's new comedy, "The Optimist."

CAREER OF A SINGER.—Rose Cecelia Shay, who has the title role in the comic opera, "Paul Jones," has had an interesting career. Miss Shay was born in Somerset, Ohio, and received her education at St. Mary's Academy, Monroe, Mich. Her musical gifts first were discovered there. She won the first and only gold medal ever given at the school for musical proficiency. Miss Shay began her vocal studies under Tecla Vigna at the Cincinnati Conservatory of Music, and, after a three years' course, she won the Springer medal. She continued her studies under Tecla Vigna until she made her debut as a public singer. So marked was her success that she was immediately engaged as soloist for the Cincinnati symphony concerts. Miss Shay went to Italy and entered the Conservatory of Milan. There she continued her studies under Leon, the elder. Miss Shay pleased him

Booth was married to Frances, the daughter of Sir William Barkham, Bart., the head of a very old family in the county of Norfolk. Mrs. Booth died without issue in 1711. He afterwards married a Miss Santley, an actress and dancer. Booth died in 1733 and was buried in Westminster Abbey.

"One of the comedians of the Theater Royal, Drury Lane, William O'Brien, was married in 1740 to Lady Susan Sarah Louisa Fox Strangeways, the eldest daughter of the Earl of Ilchester. He was a wise man and left the stage, came to this country and obtained a grant of land somewhere in Ohio. But the wisdom didn't last, for in 1753 O'Brien returned to England with his wife and became a very mediocre playwright. He died in 1813, and Lady Susan in 1823. O'Brien was the son of a fencing master in Dublin, and, owing to the prominence of his bride, the marriage created all sorts of talk.

"The original Crabtree in 'The School for Scandal,' William Parsons, was married in 1787 to Dorothy, one of the three daughters of the Hon. James Stewart, brother to the Earl of Galloway. This marriage, it appears, was very romantic. The young lady had run away from a convent in Lisie, France, and met Parsons, who was an utter stranger to her, in the streets of London and implored his aid. A friendship

replied: "This is somewhat strenuous, but I remember one season that was even more so. My second season on the stage I played the hero in a tank drama. It was my duty to dive in a tank to do a rescue stunt. On several one-night stands the managers forgot to warn the water and on several occasions I almost froze to death in the tank. However, it had its compensations, because I became known as 'the cleanest actor in the business. I took 300 baths on the stage that season."

Coming Attractions.

Columbia Theater.

A cast of unusual strength has been engaged to portray the various parts in Sydney Rosenfeld's new comedy, "The Optimist," which is to receive its initial production at the Columbia Theater tomorrow evening. The list of players includes J. H. Gilmore, Lizzie Hudson Collier, Wallace Edinger, Charlotte Walker, Thomas A. Wise, Kathryn Browne, Martin L. Alsop, Grace Gayler Clark, Gerald Griffin, Anna Stannard, Consuela Bailey, John Ince and a number of others.

"The Optimist" is described as a comedy

confined himself to the representation of such types as he alone has drawn, and this affords plenty of amusement. The play tells the story of a youth who has just left college and has fallen in love. Mr. Wheeler essays the part of the young man, Edward Worthington Swinger, and the girl with whom he is infatuated is Lucille Jensen Pickering, daughter of the pickle king, played by Miss Louise Symeth. Swinger asks Pickering for his daughter's hand, and the father requested a list of the suitors' assets. He has none. Mrs. Pickering, a strong-minded woman, appears at this point and announces that she has selected a husband for her daughter. Pickering, however, believes Swinger is the better man and he gives Swinger a check for \$20,000, bids him engage in business and report at the end of three months. Swinger enters into the making of Bingo pickles. The enterprise is "billed" like a circus, and advertisements are seen everywhere. In a short time the Bingo pickles begin to push the trust article to the wall in spite of advance methods. It finally dawns upon the pickle trust, at the head of which is Mr. Pickering, that this new rival is altogether too strong to be crushed and the trust is forced to purchase outright the concern at a big price. The identity of the new pickle manufacturers is then disclosed. The cast comprises a number of well-known types, such as book agents, insur-

all-breaking dog. The menagerie is one of the latest novelties in vaudeville. It is formed of animals masked in heads and dressed in hides to represent the variety of strange and savage animals found in the cages under the white tents, such as bears, tigers, zebras, etc. Another attraction will be the Herzog-Cameras trio in an exhibition of head and hand balancing. The trio is composed of women. Three jovial jokers, Monroe, Mack and Lawrence, will be another offering. In Ned Monroe's eccentric sketch, "Maggie's Day Off," songs of all sorts will be sung by the operatic contralto, Katherine Bloodgood, who will make her selections from a large repertoire of classical and popular compositions. Thompson and Vidocq will be seen in comedy acts and the three Cartwells will appear in their diverting interlude, "Rice and Elmer as 'The Chinaman and the Ruber' and the motion pictures will conclude the bill.

Academy of Music.

The spectacle comedy drama, entitled "My Tomboy Girl," with Miss Lottie Williams and a company of half a hundred, will be seen this week at the Academy. Charles E. Blaney, the author, is said to have woven together a play of intense interest, containing novelty as to plot and incident. The play, it is claimed, contains

both "to the service of the ever-living Lord." In Constantinople the wanderer assumes the guise of "The Prince of India." Owing to the extraordinary massiveness of the production, "The Prince of India" will be presented in only a few of the larger cities this season.

New York Symphony Orchestra.

The New York Symphony Orchestra, under direction of Mr. Damrosch, will be heard at the National Theater Thursday afternoon, April 19, at 4:30 o'clock. The program, which has been announced, includes the symphonies of Beethoven, the music dramas of Richard Wagner, the "Meistersinger," "Lohengrin," "Tristan and Isolde," "Die Walkure," "Siegfried," "Gotterdammerung," "Tannhauser."

Emerson Lecture.

An illustrated lecture on the Japanese-Russian war will be delivered at the New National Theater next Sunday night by the well-known war correspondent, Edwin Emerson. The title of the lecture is "Both Sides of the War, or, Running the Port Arthur Blockade." It is claimed for Mr. Emerson that he was the only man to run the blockade in and out of Port Arthur and the only man who saw service with both the armies in the true oriental style. He must have had many thrilling experiences, and these Mr. Emerson describes by word and picture. The correspondent collected over a thousand pictures, and the best of these he throws on a screen in illustrating his talk.

Hagenbeck Circus.

Attached to the Carl Hagenbeck circus that is to visit the city in the course of a few days will be seen a troupe of over 100 strange people from East India, the first representative body of Hindus, Parsees, Mussulmans and Cingalese, that have ever been brought to America. The Hagenbeck circus has many other features, including the big three rings, with their acrobatic, high wire, equestrian and other acts, and the world-famous trained wild beast performances.

On Friday next there will be a street parade. In this parade these interesting East Indian people will be seen riding in native splendor and in true oriental style. This Hagenbeck parade is said to be something superior to anything of the kind ever seen before. The wild animal den containing over 700 magnificent specimens will all be open for inspection whether a visit is paid to the circus later or not. Two performances will be given on each day, matinee at 2 and evening at 8 o'clock. The route of the parade will be announced in due course.

Sunday Concert at the Belasco.

For the concert at the Belasco Theater tonight a special Easter musical program has been arranged. Mr. Frederick De Hart, the tenor who appeared several Sundays ago, will sing "The Palms" and other appropriate Easter selections. Mr. Tom Moore will sing the following illustrated songs: "When the Green Leaves Turn to Gold," "Under the Spreading Chestnut Tree" and "Two Pretty Little Hands." The Miles Bros. will present a series of views in keeping with the Easter season. Mr. Rake-mann's orchestra will also be heard.

Marsh's Concert.

A special Easter bill has been selected for tonight's concert at the Majestic Theater. In the moving pictures are subjects of general interest. A great many comedy views will be shown for the first time, along with the illustrated songs. A special attraction, Miss Marie Stuart, violin soloist, will also appear.

Shepard's Moving Pictures.

A program of novelties in moving pictures is promised at the Academy tonight. The list of subjects is a varied one. The latest new features of both home and foreign production will be displayed, ranging from the dramatic and pathetic to rollicking comedy.

"The Duel."

Otis Skinner will be seen at the National Theater a week from Monday, when Charles Frohman will present him in "The Duel," a play which had exceptional success in Paris, when it was originally produced a year ago, and has won favor in New York for many weeks. The play is the work of M. Henri Lavedan, and was translated into English by Louis N. Parker. As a play "The Duel" is said to be big and absorbing. It contains three great characters, a poor priest, a doctor, who is an agnostic, and a woman. A chain of circumstances brings all three faces to face in the priest's house, where the woman learns that the men are brothers. The doctor defies the duty and will have the woman; the priest asks God to help him save the woman's soul. This is the duel. Mr. Skinner enacts the role of the priest. In the cast are such notable players as Miss Fay Davis, Guy Standing and Ellen Plympton.

"Julie Bonbon."

Louis Mann and Clara Lipman, in "Julie Bonbon," comes direct from the Follies Theater, New York city, to the Belasco for the week of April 23. The play is by Miss Lipman, and is said to be one of the hits of the season. Mr. Mann has the character role of the French innkeeper, Jean Bonbon. Miss Lipman appears as Julie. The piece, it is claimed, abounds in comedy. The production is complete, with a cast interpreting forty speaking characters.

"His Honor the Mayor," or "The Pink Hussars," will be the attraction at the Columbia Theater for one week beginning Monday, April 23. The book was written by C. E. Skinner and R. M. Campbell, two young western authors, and the score by Messrs. Julian Edwards and Alfred E. Aaron. Miss Lipman appears as Julie. The piece, it is claimed, abounds in comedy. The production is complete, with a cast interpreting forty speaking characters.

Katie Barry, Comedienne. Katie Barry, the little English-American, whose success as a star in "A Chinese Honeymoon" and the "Fantams" companies is well known, has entered the field of vaudeville and will appear as the leading attraction of the Chase bill for the week beginning April 21. Other attractions will be Luigi and Mme. Rossi's Musical Horse, "Emir," Billy Van, "The Minstrel Man," the Four Loksens, horizontal bar performers, the Knight Brothers and Sawtelle, in a lively dancing act; the Misses Delmore, vocalists and instrumentalists; the "Three Deltons," in a comic novelty, and the motion pictures, showing "The Derby Favorite."

"Me, Him and I."

Spectacular effects, catchy music, comely, sprightly dancing numbers and tuneful songs comprise the entertainment furnished in "Me, Him and I," the musical comedy which comes to the Majestic Theater April 21. Included in the cast are Watson, Sullivan,



so well he recommended her to the directors of La Scala, the famous Italian opera house. Her success was pronounced. Several opera houses began bidding for her services and she decided to go to the Commune in Trieste, Austria. Here she won praise in the leading roles of a large round of works, including the music dramas of Richard Wagner.

GREAT PICKLE EATER.—An actor's life is not all beer and skittles is the positive opinion of Mr. Louis Eagan, who has the part of the souvenir collector in "Just Out of College." Mr. Eagan's chief appearance is made during the second act, where the scene is the food show, and in his character of the professional collector who can let nothing that is free escape him, he must sample every food project in the exhibit. During this one act he makes way with at least seven pickles. Eating pickles at the rate of seven a night, according to Mr. Eagan, may be all right for a high school girl whose idea of dessert is a large cigar-shaped vegetable of the like variety, but even she, he protests, would soon tire of them as a regular after-dinner diet.

Mr. Eagan avers that since the opening of the play he has eaten somewhere in the neighborhood of a thousand pickles, and he has come to hate the sight of them. As it is impossible to use property pickles of rubber, papier mache or other substance if Mr. Eagan's actions are to be given the semblance of reality, he sees no escape from this pickle-eating habit.

ACTORS WHO MARRIED PEERESSES.—To chronicle all of the women of the stage who have married titles would occupy more space than the average newspaper would care to devote to such a list, says J. H. Gilmore, who will create the role of Norman Grey in "The Optimist." But here is a list I have gotten out from Bux's Peerage of a few actors who have distinguished themselves by marrying peeresses. "In 1704 a tragedian by the name of Bar-

was immediately established, and after a short time Parsons proposed marriage and was accepted. It is said that he was a nice asthmatic old gentleman of over fifty and that he was possessed of considerable property."

WANTED HIS TURN.—Herbert Kelcey, who plays the principal role in "The Lightning Conductor," has made several voyages across the Atlantic and was very seasick each trip. The exact sensation of seasickness, he says, is something indescribable by any words that at present exist in the English language. "The first day or two you are sick you fear you are going to die, and the rest of the trip you are sorry you didn't," says Mr. Kelcey. One night, Mr. Kelcey declares, he and all the other passengers went below to unpack. At last he was compelled to take to his berth, and could not move. Lying there all alone, with his very sick racked with nausea and his mind filled with wild hopes that the ship would sink, and that quickly, he heard a great commotion on deck and sounds of heavy footsteps overhead.

Reaching out and ringing the electric bell, he summoned the steward and asked what in blazes was the matter on deck. "The steward, being a bit of a wag, replied: 'They are throwing the seasick passengers overboard.' Sick as he was, Kelcey could not stand for being outdoors in wit, so he reached a dollar out of his wallet under his pillow and, handing it to the steward, said: 'Take this, and don't forget to call when my turn comes.' The steward collapsed.

AN AQUEROUS CAREER.—Robert Edeson believes that being an Indian every night has its difficulties. In the first place, it takes the actor about an hour and a half to make up for the part and one-half hour after the performance to remove the make-up. A friend remarking that the actor must spend his entire time in abluitions, Edeson

of contemporaneous American life, both characters and type being drawn from the people one habitually sees about. The hero is Norman Grey, played by Mr. Gilmore. Prior to the opening of the comedy has been the accepted suitor of Alice Wendell. Her ideas of life as it should be lived and his own, it appears, were at variance. Grey, in protecting the name of a member of his family without being able to give a reasonable explanation, brought about a misunderstanding which exists not only at the opening, but throughout the comedy until the last act is reached. In construction the opening act of the comedy is broken away from accepted conventions in that Alice Wendell's brother Jack is really portraying in action the life story of his older friend, Norman Grey. Grey has become a man's man, and, untouched by the sordidness of the world, is an out-and-out optimist. In the opening act of the comedy Jack Wendell is jilted by a heartless coquette, Hattie Drake, played by Miss Walker, who is a big-hearted actress and very materially assists Norman Grey in bringing Wendell to the realization that although one bad woman has broken his heart there are lots of good ones in the world. It is believed that this is the first straight comedy part Miss Walker has played since she became a leading actress, yet with all its surface laughter there is the subtle undercurrent of seriousness which should make the character interesting. In the end Norman Grey finds that his optimistic theories have been quite right. The types in the comedy are furnished by Gulliver Jackson, a retired officer; his wife, Fanny, who has her suspicions of her husband; Arnold Minturn, M. L., a fashionable doctor; Job Richfield, a vice journalist, and Cushman, a third law clerk. 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